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dark or black ground. Mouldings in wood. The central figure in light wood inlaid on warm blue-grey ground, the border in shades of wood with dark outlines.

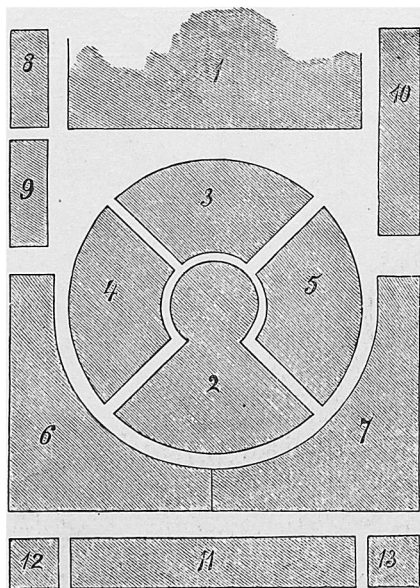


Fig. 3. Ground of flower corresponds to color of wall paper. Ornament painted in 3 shades of color from yellow to red-brown on peacock-blue ground. Border a light shade of ground.

Fig. 4. Ground a light shade corresponding to color of wall paper. Ornament in light, blended colors, edged with dark lines; darkly shaded parts of ornament in the same color as outlines.

Fig. 5. Flower suitable for both Wood and Stucco Ceiling. Central part in two shades of the color of wall paper, and in another dark, but vivid color. Wreath of Ornament in light bright colors edged with dark lines.

Fig. 6 and 7. Corner pieces, designed for imitation of inlaid wood; may be adapted to colored treatment.

Fig. 8 and 9. Rising Border and Panel Ornament, both in different shades of the same color on dark ground.

Fig. 10. Rising Panel Ornament, inlaid in two tints edged with dark lines.

Fig. 11. Frieze Ornament for dark colored treatment, or in two shades of the same color on dark ground.

Fig. 12 and 13. Square Panel Ornaments in marquetry treatment.

In almost all these ornaments intarsia or marquetry treatment was chosen in order to facilitate the execution which may in the main be effected by stenciling. It is easy to see that these ornaments may be suggestive also for other branches of decorative art.

Plate 8. — Surface Ornament, Pattern for Wall Paper, after Japanese originals designed by L. Schwarz in Munich.

Very few are the specimens of ancient Textile Art of the people of Eastern-Asia, China and Japan, which have reached us, and very imperfect would be our knowledge of these people, to some degree our masters in the Art of Weaving, whose skill we duly admire, if we were to rely only on the rare remains of those very ancient oriental stuffs still extant in some of our public collections. Fortunately we have original paintings, manuscripts, and especially the old porcelain of China and Japan to refer to for the study of the style of ornamental textile art of that far removed epoch, and it is a remarkable fact that we meet in the drapery of these painted figures the very same motives, still in use at the present day in these countries. Universal Exhibitions and standard works on the subject have greatly helped to bring to public notice and just appreciation the decorative works of the Chinese and Japanese. They have indeed, in many cases led to servile copying, but in others, of recent date especially, to spirited and original compositions, suggested by that characteristic style of Eastern Art which gives free scope to a spontaneous and ingenious imagination, by the facility with which it lends itself to the introduction of figures, animals, birds, plants, and other subjects taken directly from nature, but slightly conventionalised by rendering the living form in flat colors with plain, bold outlines, without any attempt at modelling by shading. The Paris Exhibition shows in this direction many successful productions in Ceramic and Textile Art, in Paper Staining, and other branches of Decorative Art.

The style of the Renaissance which in its national and local types is taken as a guide for the present day, shows in a high degree the faculty of interpreting and absorbing the ideas expressed in other styles, and to Oriental Art do we owe many a reviving impulse, as e. g. in the 15th and beginning of the 16th century the magnificent arabesques, and some of the most beautiful ornaments of the Renaissance period, are suggested by moresk art.

VARIOUS.

Slag Wool.

The *Mining Journal* says that although slag wool is a non-conductor of heat, sound, and electricity, and also incombustible, it has not yet been used for many technical purposes, on account of its giving rise to the emission of free sulphur, ether, and hydrogen, and filling the air with fine penetrating dust. On the same authority, an invention recently patented by Mr. Charles Baatsch does away with these objections, and slag wool, prepared according to his invention, will neither emit dust nor sulphuretted hydrogen, even when brought into contact with acids. In preparing slag wool according to his invention, he first forms it into pads or bricks, according to the use the slag wool is destined for. For this purpose he uses perforated moulds, made of any suitable material, such as wirework, per-

forated metal, or wood. For certain purposes the moulds may be dispensed with, and the slag wool, where its surfaces are exposed to the air, may be painted over with an alkaline silicate. The invention is useful for many purposes; the slag wool so prepared can be used not only for lagging boilers, covering steam-pipes, and hot and cold water-pipes, but also in dwelling-houses, for stuffing floors and partitions to make them fire and sound proof. For these purposes it is specially adapted, as no vermin can live in it. When covering floors or roofs with slag wool, Mr. Baatsch, instead of employing bricks, first lines or covers the floor or roof with cloth or paper, well saturated with the liquid, and then applies the slag wool in its natural condition over this cloth or paper, and covers it with a similar coating of cloth or paper.